342

plus a sort of veranda, or inside hallway, an inner small porch paralleling it, and an outer porch--but in some cases there is only a stepping stone. The outer walls are usually of Japanese redwood. The houses are unpainted.

A narrow porch runs around the front and the side of the house opposite the kitchen. Between the porch and the room proper, there is a space for a paper sliding door (shōji in Japanese) and a connecting corridor (or veranda) known as an en (in Japanese). This corridor is about 35 sun, or almost a yard wide. The sliding doors covered with paper, so familiar in the houses of Japan, have all disappeared, though provision is made for them in the construction. Before the war, some houses had them; in others they were never installed. The rooms, therefore, are usually open, joined in front by the corridor. Partitions may cut off the whole room or be built up to face level. The outer porch (haji in Japanese) is in the courtyard in front or on a line with the poles which support the eaves. It may be off the ground about a foot; sometimes a cemented area or a stone walk two or three feet wide and on the ground acts as a substitute for this porch.

The pre-war house, of which a few remain in the southern villages, more in the north, normally has three rooms and a kitchen, with a back part for storage. The size of the house is determined by the number of mats which each room will have, and this Japanese convention produces uniformity and regularity in house construction. Actually only a small minority of houses have these mats. They were more common before the war. The pre-war ones have largely been destroyed or worn out, but during winter months or occasionally at parties or celebrations those remaining are taken out and used. A more modest mat, called a mushiro (in Japanese), made in Okinawa, often in the home or in the village, has taken the place of the tatami. It has the same function as a throw rug, but is rolled up when not in use.

[352]

The names of the rooms also follow Japanese custom. The first room (ichibanza in Japanese) is the best. It contains the alcove, or recessed part, suitable for hanging a scroll (kakemono in Japanese), or for ornamental and religious objects. This is the room for guests; at parties or celebrations the men gather here, the women meeting in the second room.

342
353

The second room (nibanza in Japanese) has the Buddhist god shelf, universal in all houses except the very poor or makeshift ones. This shelf has the memorial tablets (ihai in Japanese) of the dead of the family. At parties and celebrations, the second room is the gathering place of the women.

[169]

The third room (sanbanza) which adjoins the kitchen is a dining room. It has a small, low table for meals, perhaps a wall shelf. All of these rooms are also sleeping rooms (nema in Japanese).

[352]

[Text Continues Top of P. 78--analyst]

These rooms, opening on the front of the house along the corridor, do not run the full length of the house. A fourth, a back room, running across the back part may open on to the kitchen. Sometimes this room is only roughly finished and used for storage or sleeping purposes or both. A grandmother often takes the grandchildren (other than the infant) to bed with her in this room.

The kitchen is set off from the rest of the house by being on a lower level, perhaps one step. The kitchen usually has a hard dirt floor. Occasionally it is cemented. Sometimes it has a chimney, sometimes a hole in the side of the wall, which the curious smoke rejects in favor of a leisurely diffusion throughout the other rooms of the house. The kitchen is not part of the house in the sense that the other rooms are. The shoes are not removed when entering it. The kitchen opens out on to a stone or dirt path. Women frequently still eat in the kitchen because of its convenience and the need of going in and out to get water, or to wash vegetables, or to get food from the shed during the preparation of a meal.

The stove is basically an open hearth with a hole at the top for the cooking pan. There is also a hole directly below this into which the fuel can be placed. More elaborate stoves may have three tiers; one for the cooking, one for putting the fuel in, the lower for the ashes. The most simple, in the very poorest houses, are little more than a circular group of stones laid on the ground built up so that a pan can be placed on top. The most elaborate, made of stone, might run across the width of the kitchen and have several openings. Fuel, such as odd branches, sticks of firewood brought from the northern (Kunigami) region, crushed and dried sugar cane, or miscanthus grass of varying length is put part way into the fire and pushed further in as the ends are burned off.

The all stone house is smaller than the wooden house. It invariably has a tile roof, for those able to afford the stone can also buy the tile. The stone blocks used in house construction are usually about nine feet by one foot on the edge.[6] The stones used as posts are buried two feet in the ground leaving seven feet for the upright. These blocks, called ishibashida when used for house construction, have the same width and breadth; they can be cut to any desired length to even off the sides. The stones are layed like bricks with mortar to form the walls of the house. The all stone house is not common, and is usually seen in the south, where the stone is quarried, in Minatogawa, and in adjacent villages. These houses are more modern, and often bathing facilities are built in. The stone house has the advantage of being cool in summer, warm in winter.

Finally, there are the simple structures, resembling shacks or shanties more than houses. These are, as one would expect, more frequent in the areas of the war's operations. There are three main varieties, though the combinations are numerous: (1) the all grass house, now uncommon. The sides of this wattled house are usually of

6 Actually they are 9 x 1 x 1 shaku. A shaku is 0.994 feet.

474 426 and repayment of principal and interest. Members are involved in these transactions out of different motives. The organizer is usually the one most interested in borrowing money. Other participants may wish to earn interest on spare cash. They are the bankers of the group. Between the person who needs immediate cash and the bankers are those who would like to borrow money during the life of the group but are indifferent as to the precise time, hoping to bid and obtain a loan at a favorable rate to buy a pig or to repair a house.

The most complex of these loan groups were found in Minatogawa. A group may have any number of members; usually there are from 10 to 15, but there may be only five to nine. Each group has a set of regulations (no-ai no kisoku). In Minatogawa money is borrowed for house or boat building, for buying pigs, or for other business purposes.

[574] [262] The first meeting begins with a party given by the persons most interested in starting the group. On the following months, more modest parties given at the homes of other members are in conjunction with the bidding and distribution of the money. The entertainments of the first and last meetings include pork or goat meat, bean curd, tea, and sake. At the first meeting the organizer is the host. Rules are established as to whether the indebtedness shall be put into writing and as to guarantors. (Before the war, occasionally a borrower ran off to Japan or to one of the other islands and was never heard of again). Now a guarantor is required, but this is a formality. The [476] [577] system really rests on mutual trust and on the co-operation of friends and relatives of known honesty. One person may belong to several groups. Multiple membership is naturally confined to those with plenty of ready cash who have no immediate use for it. A group whose membership is poor will subscribe from Y100 to Y300 a month, a moderately well-to-do one from Y2000-3000. There are now about 30 in Minatogawa. Members usually are present or former residents of the village. Men and women participate. These gatherings combine business with a friendly social atmosphere so typical of Okinawan business transactions and official contacts. The mats of the room are arranged to form an [353] empty square in the center of the room, and this square becomes a combination counting board and refreshment table.

In one type, the loan is awarded after secret bidding (usually by writing on a piece of paper), the award going to the lowest bidder, for he is offering the highest discount. For example, Y20,000 are available for a loan to be repaid in ten installments of Y2100 each (Y2000 principal and Y100 interest). If a member wants the money badly enough, he may bid Y17,500, accepting that amount and paying back on the basis of Y20,000 plus interest. He thus would get the award over a man who bid at a discount of Y2000 or Y18,000.

In one form of the discount type, the organizer automatically gets the first loan. He does not bid and does not lose by discounting. He has started the group for this purpose. On the second and succeeding months, the bidding is secret and competitive. Assuming ten members pooling Y2000 each the first month, in the second nine members advance

543 these matters. In township exhibits of arts and crafts, there are evidences of these skills, such as the training of a chrysanthemum, a favorite choice, but these are not part of daily life.

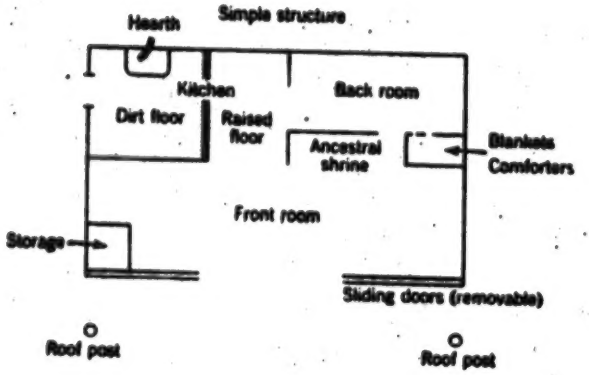
532 Yet there is evidence of artistic talent and interest which teachers and parents encourage in the young. Okinawan children draw and copy well. It is not unusual to see an otherwise bare room of a [353] poor farmer's home decorated with the paintings or drawings of a son or daughter. While clearly the work of novices, they often show feeling for line and color. School buildings, houses, and landscapes are the favorite subjects. Drawing skills come as no surprise because of the close relationship, in countries using the Chinese character, 815 of calligraphy and art. Teachers of drawing and art in the schools 212 are skillful in rapid sketching, and part of this skill must be the result of early training in the sequence of strokes and in writing the Chinese character with confidence and boldness.

535 Dancing and samisen playing are learned by imitation and self-533 instruction. Music is learned by ear, the dancing by observing the old 868 and skilled. Parents do not instruct their children in these arts; [562] they pick up the skill themselves. There are no village teachers nor do the schools teach native dances, songs, or samisen playing. (In recent years instruction books have been furnished when a samisen is purchased). Samisen playing is a monopoly of the men, many of whom also have a repertoire of traditional dances. These performers are always in demand on social occasions. Both old and young men dance, but only the old women feel free to do so. Seeing a seventy or eighty year old grandmother dancing at a party is commonplace, but I have never seen a young girl or a young woman in her thirties doing this. (Young girls and young women may participate in formal dances in processions and on holidays). Among the younger people, there is considerable interest, but little facility in American dancing.

532 Hanging scrolls (kakemono) are often purchased by the villagers. But these are dashed off affairs, following Japanese art conventions, such as the jolly Japanese patron saint, tigers, the bamboo-plum blossom-cherry triad, and the turtle and the cormorant, etc.

181 One has the impression of latent talent in music, dancing, and drawing but that the cultural conditions have not been favorable to [533] their development. Social events and parties are unthinkable without [535] singing, dancing, and samisen playing. Good drawing and calligraphy [532] are admired. But none of these seem to be highly developed folk arts. [868] Possibly one reason is that the transmission of the skills has been purely imitative, and that a body of knowledge has not accumulated in books, organized teaching, or through apprenticeship and hereditary [369] occupations by which ideas can be improved upon by wider dissemination. The cultural isolation of rural villages may have prevented the building up of a tradition in art and handicraft. Naha and Shuri, the historical cultural centers, have produced the fine examples of lacquer ware, [636] ceramics, and paintings. Possibly also Japanese repression of the native culture has been the main reason. Whatever they are, the lack of advance-

342
353
354



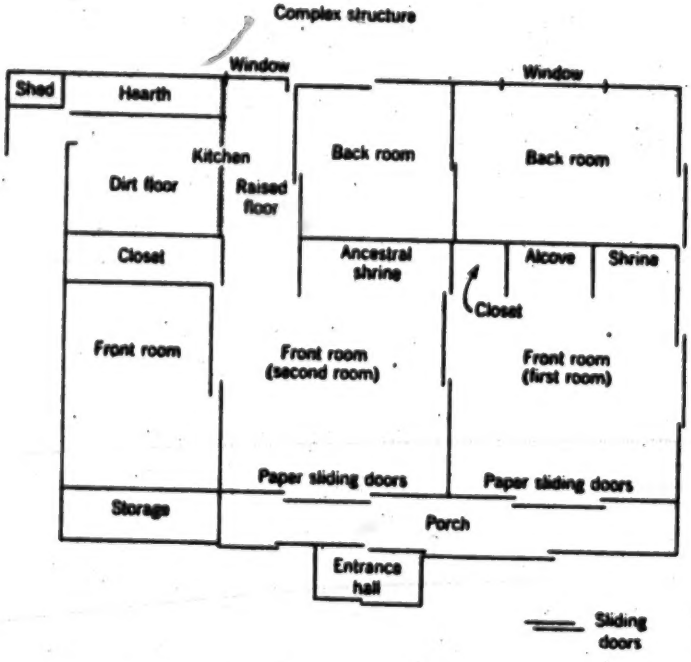


Figure 1. House plan showing simple and complex structures.

2:Maretzki & Maretzki E-5 (1954-1955) 1963 AC7 Okinawa AC7
Taira

342 floor, resting his feet outside on the ground. An overhanging roof protects him from the rain. Larger houses have an entrance hall and a porch running along the front. Since these porches also have sliding door panels, few people bother to use the entrance except on formal visits.

The simple structures have a framework which is basically the same [335] as that of the more complex ones. Neither is constructed with nails but held together by mortise and tenon joints. Thick layers of thatch or a tile roof give adequate protection from rains. Thatch roofs need re- [356] placement every few years, but they keep the house cooler than the more permanent, more expensive clay or cement tile roofs. House walls are made of very thin, cheap wood which weathers fast and cracks, allowing winds to enter freely. Only the new houses have solid double walls. The floor in the simple buildings consists of planks which in many houses are not nailed down; during the winter months the cold penetrates through the wide slots between the boards. Better houses have ceilings and doors to separate the "first" and "second" room in the front of the house, as well as solid floors.

Smoke from the open fireplace in the kitchen rises into the roof and [151] seeps through the thatch. Poor eyesight, common among children, is believed by the villagers to result from smoke-filled houses and poor lighting. In the evening, dim light is provided by one or two kerosene lamps.

342 The ancestral shrine, a built-in shelf for the ancestral tablets, has
● 353 its place in the "second" room. This shrine is only found in the homes
769 of oldest sons. It is not treated with special reverence. Photographs of the deceased as well as of living relatives are kept there as well as personal belongings—a letter, money, a bottle of sake, or gifts. During [824] religious holidays of ancestral worship, red hibiscus flowers, the color for the dead, are placed on the shelf. Since the shelf is high from the floor, small children cannot get at it.

352 The only furniture in all houses is a low table on which food and [516] drinks are served. Everybody sits on the floor, legs crossed and feet tucked under their thighs in the case of men or put behind to one side in the case of women. Very few houses in Taira have the thick, padded straw mats found in the homes of more well-to-do people in Okinawa. But every family has several thin mats of woven reed standing in one corner of the room; these are spread out for guests to sit on or for a member of the household who lies down during the day. Storage 353 shelves are used in simple houses, but in the better houses mattresses, comforters, and hard pillows are kept in a built-in closet space during [356] the day. On sunny days women air the bedding by spreading it over walls, fences, or in the grass.

2:Maretzki & Maretzki B-5 (1954-1955) 1963 AC7 Okinawa AC7
Taira

There are no uniform sleeping arrangements. The larger the family, the more corners of the front rooms and rear room are occupied. Since the number of comforters is limited in most families, two or three members of the family share one. Father and mother do not always sleep together, and, even if they do, an infant may sleep between them. When there are several children, another child may sleep next to the father, so that in one row there may be mother, a baby, father, and an older child. One or two children usually sleep with the grandmother in another corner. In several families an older sister may sleep with younger brothers; in others, two elder brothers, or an older sister and an older brother, may sleep next to each other. Children do not usually sleep at other people's houses, but when they reach junior high school age, a girl may stay with a girl friend or a group of boys may sleep together at one house. 513

A simple desk and chair are kept in each house where children go to school. These are put in one corner of the front room, except in large houses with a third room in front, which is reserved for schoolchildren of the house, who also sleep there. Around the study corner, books are kept on a crate or shelf. Only the biggest houses have a niche in their "first" room. Paintings and scrolls, used to decorate alcoves before the war, have been lost, and few people have acquired replacements. Many families decorate rooms by pasting pictures from magazines and newspapers on the walls. Some have reproductions of the Japanese Crown Prince Akihito, others scenic pictures from Japan. 352 353

Only a few recent buildings have inner sliding doors with paper screens. The paper is often left off during the hot season and put on before New Year. If children or cats are around, the splendor does not last long, and even an adult's hand frequently punctures the screen in trying to open the door. Holes are left unrepaired for the remainder of the year. 342 356

The eating corner between kitchen and rear room is the place where most families gather in the evening, especially during the winter. An informal caller may join them there. If it is cold, a brazier is put in the center, filled with pieces of charcoal on top of old ashes to provide heat for those sitting around it. These braziers vary in type: the poorest families use the bottom of an oil drum filled with ashes; others use pottery jars or small wooden boxes lined with metal. 342 264 354

Crockery used in most houses is of a simple type. If breakage occurs, as it often does, a cup or bowl can be replaced for a few yen at the grocery store. Well-to-do families may have an extra set of teacups, which are used for guests. Several families also own lacquer ware, but it is not in daily use. Like cups and bowls, chopsticks are simple and inexpensive. They last a long time and are seldom lost. Children do 415 [412]

CHAPTER V: FAMILY LIFE

W. P. Suttles

1. Kinship Organization

342 [183] **The Household and the Family** Okinawan homes, both in the country and in the towns, show a surprising uniformity in structure, in floor plan, and even in orientation. This uniformity reflects the stability of society and at the same time reenforces it. The home of the [361] Okinawan farmer usually faces south; indeed the older villages as a whole were established on southward-facing slopes.

The house consists of two main rooms separated by sliding doors, a long and narrow back room behind the two front rooms, and a kitchen to one side, usually the west. The measurements are usually in multiples of three feet (the Japanese foot being almost identical with the English foot); the two main rooms are usually the same size, 9 by 9 or 12 by 12 feet, and the others are somewhat smaller. The roofs of most houses are thatched with "kaya", but people who can afford it have wholly or partly tiled roofs. The roof of the kitchen may have a separate peak and ridgepole from that of the main part of the house. Usually the roof of the main part of the house extends beyond the front rooms so that there is a narrow veranda across the front and halfway around the side opposite the kitchen. The house usually has no windows. The kitchen has an outside door and the front rooms have sliding doors all the way around under the veranda; these are usually open except at night or during bad weather.

The main part of the house has a floor of boards but the kitchen often has only an earth floor or else consists of two sections, one floored and one not. The kitchen is thus usually lower than the main part of the house and is referred to as "below" while the main part is "above", but this also implies a difference in status. The room farthest from the kitchen is called the "first room" and the middle room is the "second room". The back room may be 353 a single long room or may be divided into two. At the back of the kitchen is [354] the oven, usually made of earth or bricks with two or three holes for pots and pans to fit into. At the back of the second room, if the house is a "main house"---that of an eldest son, is the tootoomee (J. 'butsudan'), a cabinet for the ancestral tablets. At the back of the first room there is often an alcove containing a scroll and perhaps a family treasure; this is the u-tuku (J. 'tokonoma').

In the homes of more prosperous families the floors of the front rooms are permanently covered with "tatami", the thick mats used by the Japanese, but in most homes the only mats are the thinner mushiru, which are spread out 352 only when needed. Furniture is simple; the mushiru are the equivalent of chairs [354] and beds; a low table may be brought out to put food upon at meal-time and a pot of burning charcoal may be brought out in cold weather for a little heat. Usually one sees only a basket of teacups and a tobacco-box. On formal occa- 592 sions the men sit in the first room and the women in the second, but usually 562 the partition is removed and the family simply lives in the whole space.

At the same time, each person, both men and women, bore a given name 551
that was purely Okinawan. These names are called warabinaa, "child names". They are few in number. Several of them---perhaps all of them---are meaningful, such as Kamii, "turtle", Ushi, "ox". Several of them were given both to males and to females. They were transmitted according to rules that seem now to be not too well understood. According to one old woman, a man should give his name to his sons' first sons and his wife hers to the sons' first daughters. Subsequent grandchildren should receive the names of the grandparents' siblings or other relatives. A younger woman said that a first son got his father's father's name and a woman her mother's mother's. But unfortunately not enough information was obtained to support the last assertion or to reveal any further pattern. (This is a subject that would be well worth further [174] study; the possibility that the naming system is a reflection of a former system of double descent should not be overlooked.)

Among the commoners (hyakusoo, cognate of Japanese 'hyakushō', peasants"), surnames were perhaps not universally taken until after the Japanese annexation. Nor did they have Chinese-style given names. Their common descent groups, usually called munchu, seem to bear names that are place names. They did have house names (yaanuyaa, J. 'yagō'), and Okinawan-style given names. Probably a commoner was known only by these two. Even today among the older Okinawans a man is more likely to be known as Taasachi-gwaa nu Sanree, "Sanree ("Third"?) of the house Taasachi-gwaa ("Little End-of-the-Rice-Field")", than by the name found in the 'koseki'. [565] [77] [614]

Today everyone is registered by and officially known by a surname and 551
given name. The surnames are mainly taken from Okinawan place names but the 177
readings assigned the characters are frequently Japanized. Thus Ufu-gusuku, "great-castle' becomes 'Ōshiro' and Nakandakari becomes 'Nakamura'. Many of the given names for males are of two characters read in the Sino-Japanese manner, like the given names formerly used only by the gentry, but many also are purely Japanese---Masaru, Takeo, Toshiyasu---the last possibly being the Japanese reading of a name that once might have been given its "Chinese" reading. Girls are given such Japanese names as 'Yoshiko' and 'Masako'. And the youngest child recorded in the 'koseki' for Yamada, the first to bear the name, was an infant girl named 'Chiemi', obviously after a currently popular Japanese "starlet".

The Ancestral Tablets In every main house there is a shelf or if 769
possible a cabinet (tootoomee, J. 'butsudan') for the ancestral tablets (ifee, 353
J. 'ihai'). If it is a cabinet it contains three shelves; on the top shelf 592
stand the tablets flanked by a pair of vases, on the second shelf a pair of tea-cups and a wine cup, and on the third an incense burner (u-kooru). The paraphernalia vary somewhat with the means of the family. The tablets are 769
red lacquered slips of wood held in two rows in a black frame. On the upper 592
row are written the names of deceased male members of the family, on the lower row names of deceased females. The ancestral tablets together with the house name form an inseparable unit. The main house of the Taba lineage is the [613] main house and has the house name "great Taba" because it is the location of the ancestral tablet of the founder of the lineage. The tablets at "new little Taba" contain the tablet for the founder of that house. The tablets are

Elongated roadside settlements seem to be an increasing phenomena of post-war Okinawa. In central Okinawa (Nakagami) this is particularly apparent in the areas of military camps, where the commercial value of being on the road is fully exploited. Numerous car-washing establishments, repair shops, laundries, souvenir shops, etc., line the roadsides in these settlements. With current expansion and improvement of the highway system there seems increasing likelihood that more settlements of this type will develop. 178 361 [443]

Houses and Buildings Architectural styles and the materials of construction appear to have changed but slightly as a result of the war. There are now thousands of small temporary huts made of scrap materials which will suffice until the individual family can afford a more permanent structure. When new houses are built, the styles are closely similar to those of the prewar period. The major change in the style of country houses appears to have occurred during the Japanese period of administration, for early travelers and investigators report that the typical farmer's dwelling consisted of woven bamboo walls, thatch roof, and dirt floor. These are but rarely found today, and where they do occur, there is always a raised floor as in the case of the Japanese home. In certain areas, such as Kitazato for example, there has been a reversion to this house of woven bamboo and thatch due to poverty, a lack of wood, and the readily available bamboo. The prewar house of wooden walls and frame with a tile roof still remains the most common house type and that which is most frequently built. 178 342 [171]

The use of concrete blocks in building is attributed to American influence; however, their usage to date has been limited mostly to non-residential buildings. Roofing of corrugated iron is sometimes used, but it is regarded as a temporary device. [177]

Interiors have changed but little; rooms are usually relatively bare of furnishings. Frequently the walls are covered with pictures taken from Japanese and American magazines. 177 178 353

The enclosed yard surrounding the Okinawan house often contains considerable evidence of the war. Oil drums have been put to use as rain barrels and privies; American helmets are frequently found serving as pails or buckets; old shell cases are used for support and occasionally, if a sufficient number are available, for decorative fencing; sections of portable landing-strips serve as sidewalks; and on one occasion a Japanese machine-gun was observed in use as a clothes pole. 177 351

Crafts There has been a marked decline in Okinawan handicrafts and a greater reliance placed on factory-made products. The manufacture of cloth, baskets, rope, hats, pottery, raincapes, mats, sandals, etc. has dropped markedly in comparison to the prewar era; yet, it is acknowledged that the war only served to accelerate the decline. Several factors are involved in this process. In many cases the Japanese factory products are cheaper and better than the local article. The cultural domination of Japan also created an attitude that things Ryukyuan were inferior to things Japanese; hence, Japanese products and styles assumed an ascendancy over those of Ryukyuan origin. Lastly, the war destroyed many of the places of manufacture and the machinery employed, and replacement has never been made. 177 178 433 28 [329] [127]